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PRÉSENTENT
LES CINGLES DU MUSIC-HALL



25 TITRES À SUCCÈS SELECT
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QU'EST-CE QU'ON ATTEND
POUR ÊTRE HEUREUX ???

INÉS POUR CELLES ET CEUX
sic-hall de l'an 1943



CHANSON : A YEAR BY YEAR ANTHOLOGY

also in this issue - dating Pathé paper labels

FRÉMEAUX & ASSOCIÉS

R N H N

Junkshoppers' Column takes a look at the English "Double" Diamond Discs
— pages from a "Diamond" Disc record catalogue.

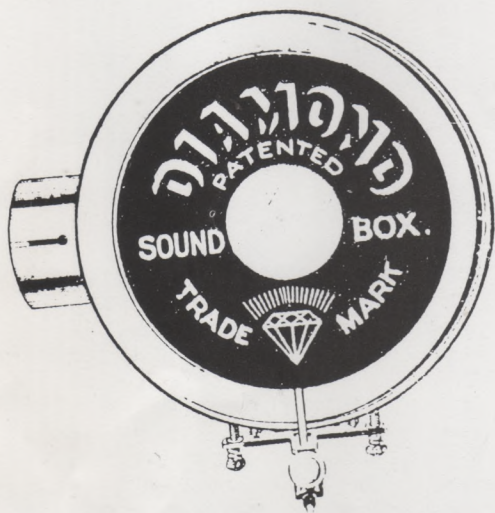


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NEEDLES ABOLISHED

French Crystalate mini-discs from American masters — FC1015 [DC 9] coupling "O Sole Mio" — [DC 11], see page 2384.



Nipper's Bit

When Nipper was but just a puppy we all talked about our Hi-Fi and how Higher one's Fi was against another, and which of us had the highest frequency response, Decca even boasted about it, FFRR and all that. Fact is that we all avoided anything below 60Hz, (except we called them Cycles then) because of the dreaded mains hum at 50Hz. Today, we would gladly bite the legs of the man who developed "Bass Boxes" for motor cars. We like our tweeters to tweet, but only we [wee? -Master.] dogs should have woofers.

I have heard lots of rumours about EMI records, and read copious column centimetres in the financial pages Master places at the bottom of my kennel, regarding possible take-overs, mergers, de-mergers and all that sort of thing that the average collector disregards at their peril when pondering the age old chestnut: "Why did such-and-such Company do this or that, why did they release this or that record, why did they produce that model rather than the better No. X?" All of course were usually dictated by commercial pressures rather than artistic. However if one rumour is to be believed I am once again stunned. Owing one of the best known trademarks in the world and abandoning it (yet again) in favour of a word not previously used by the company seems baffling. I hear that EMI have dropped *His Master's Voice*, again, for "Premier" (and "Premium"). Just because it is spelt P-R-EMI-ER? Just at the time when UK law first allows registration of 3-D trademarks, the first registered being that other World famous brand Coca-Cola. I hope that the rumours are wrong and that my canine role model can stand in pride again.

As Britain goes "Scratch Card" crazy, it is a false rumour that suggests I am launching my own cards. I may be a dab paw at scratching, and I've seen far too many scratched records to care; but here it is the first, and last, Nipper Scratch Card, and to save you time and inconvenience of scratching off that awful silver-grey paint, I've done it for you already.

If your 3 panels reveal 3 identical matching labels, you win. Return your copy to Master to claim your



prize; a badly scratched, edge chipped (but not affecting playing. Do you believe that?) 78 drawn from the pile of charity shop rejects that masquerade as "Collectors' Items" in the local junk-shop.

I read recently that you can tell the type of music someone listens to by what they drink. I think that TMR should investigate. An interesting theory; perhaps readers might care to engage in some research with Master, if I can drag him out of the pub.

Those readers who had not renewed their subscriptions after TMR 89 were sent a gentle reminder by Master at the publication of TMR 90. As he thought that they may have been tanning their hides in the glorious weather we enjoyed this summer and had simply forgotten to renew (a correct assumption of course and welcome back one and all) he used a graphic to catch their attention. He tells me it was just a bit of clip art selected from the computer program,

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and as most of you will not have seen it, here it is:



with the question — *Where have you been?* — as a bit of humour. In one case it was only true. Michael Law of The Piccadilly Dance Orchestra, had been playing with the band on the QE.II! Thanks for the post card to prove it, Michael. Master got his comeuppance.

Several members of my 'fan club' have asked me if it was I who contributed a book review to another magazine under the *nom-de-plume* 'Nipperini (Sig)'; the answer is an emphatic "No". I am not aware of any Italian (?) relations, but would welcome any details, providing they come bearing bones, not demanding them! Master asks me to point out that the book under review has not been seen in this kennel, and that in any case he would rarely allow a review to appear under my — or my relatives' — paw print.

A funny thing, Master has just finished talking with a well known collector, who told Master that he had had a new collector asking why the clockwork gramophone he had just bought, had to be wound up after each record. Puzzled, our experienced collector remarked that it was about what he would expect. To which the novice replied "I thought that clocks worked for 7-days before needing rewinding." **Nipper.**

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Junkshoppers' Column

Arthur Badrock

DIAMOND DOUBLE DISCS

Back in Issue 84 Frank Andrews gave us the history of the Diamond Double Disc record and I thought I would take a closer look at the repertoire on this label. What prompted me to dig out my file on this company was the recent death of Len Watts, the Pathé expert. The last few years have sadly seen the deaths of several discographers on both sides of the Atlantic, and Len's work was not being duplicated by anyone else. Apart from having a particularly fine collection of early English labels Len's prime interest was Pathé and the handwritten books he maintained form a unique and comprehensive record of Pathé's activities. My wife had a soft spot for Len, regarding him as a gentleman from a past era unlike most collectors, myself included, whom she sees as rather oddball weirdos. My own interest in Pathé is mainly confined to the lateral American and English recordings.

My discographical work on vertical cut records has been confined to the DIAMOND DOUBLE DISC label and was prompted by the loan, some 30 odd years ago, of a Diamond Disc catalogue from John Bragoli, an early researcher into ragtime on English records. Soon after I was given a collection of the actual records and have seen others over the years and another catalogue.

Len and I first corresponded on the subject of Diamond records in 1972 and this continued at lengthy intervals over a number of years. Between us we put together a near complete listing, (with Frank Andrews, as always, filling in some elusive gaps) and Len identified several of the pseudonyms from his Pathé listings.

The first issue 01, a coupling by the Band of H.M. Scots Guards, appeared in January 1915, marketed by the Diamond Disc Record Ltd. The records were approximately 10 1/2 inches (27mm) in diameter and bore no labels, the details being cut into the wax and the inscriptions filled with a blue pigment. The price was 1s 6d. According to the advertising no needles were required, the special soundbox, costing 3s 6d, was fitted with an 'unwearable' jewel and fitted any gramophone. The records were pressed in France by Pathé whose Belgian plant was in German occupied territory.

By the following year the price had reached 2s.0d. and in May of that year (1916) Pathé took over the company and the records became PATHE DIAMOND DISCS and later bore paper labels. Further issues came out in dribs and drabs, the price increasing to 3s.0d. in February 1918. The label finished in January 1919 with 0428, a coupling by Phyllis Bates contralto. The main reason for the demise of Pathé Diamond Records was production problems at the West Drayton, Middlesex, works. September 1919 saw the start of the issue of Pathé scroll labels, the first 121 of which, numbered 1001 to 1121 in the new catalogue were reissues of former Diamond Discs.

According to Len, not all Diamond Double Discs had previously appeared as Pathes. Some were re-recordings and some new recordings.

The main problem is that the Diamond Discs do not show the Pathé matrix numbers but only control numbers plus a handwritten date which is probably a stamper date. Thus if one looks at a Diamond Disc issued in say, January 1916 with an October 1915 date in the wax one cannot know whether the record is a Diamond original recorded in the autumn of 1915 or whether it is from Pathé masters recorded possibly five years previously. It is clear that some Diamonds are from American Pathé and Steven Walker thinks that some of the American recordings date back as early as pre 1914. Again the original matrix numbers are not on the records and only an aural comparison will confirm the identity of the Diamond.

Let me first give you some indication of those artists appearing on Diamond Discs under their proper professional names: (this is not a full list).

GEORGE ACKROYD flute
JOHN BARDSLEY tenor
HARRY CHAMPION comedian
JACK CHARMAN comedian
WHIT CUNLIFFE comedian
HAYDN DRAPER clarinet
EDWARD HALLAND bass
RUBY HELDER lady tenor
ROBERT HOWE baritone
THOMAS HOWELL baritone
TOM KINNIBURGH bass
STANLEY KIRKBY baritone
J.P. LING entertainer
LITTLE TICH comedian
MARSH LITTLE evangelist
JACK LORIMER comedian (*Max Wall's father*)
BILLY MERSON comedian
HAROLD MONTAGUE AND HIS PIANO
JOE MORLEY banjo
OOLY OAKLEY banjo
ALEXANDER PRINCE concertina
ERNEST SHAND comedian
MARK SHERIDAN comedian
BETH TATE comedienne
WILL TERRY comedian
HARRY THORNTON baritone
CHARLES TREE baritone
CARRIE TUBB soprano
ALAN TURNER baritone
FLORENCE VENNING contralto
ALBERT WHELAN entertainer
GWILYM WIGLEY tenor
BILLY WILLIAMS comedian (*but see also under pseudonyms*)
NORMAN WILLIAMS bass

Pseudonyms used

For the reasons given above some or these can only be suppositions, albeit fairly firm ones; comparisons with the original Pathé issues are needed.

HARRY BLACK & BILLY BROWN - Four titles appeared under this name in April 1916, all of some interest to the collectors of vocal ragtime:

- 0309 Circus Day In Dixie (*Gumble*)
Ragtime Temple Bells (*Caryll*)
- 0310 He's A Devil In His Own Home Town (*Berlin*)
Auntie Skinner's Chicken Dinner (*Morse*)

Len Watts had a 1915 centre start Pathé comprising the first two titles and labelled George Prescott comedian, though a second person was present, making

noises off. his would have been from American Pathé. George Prescott's '*Circus Day In Dixie*' appeared on American Pathé 30246 in October 1915. It is described as 'solo with orch. accomp.' Len was unable to locate the Diamond Disc for comparison.

Six more titles appeared the following month including '*Virginia Lee*' / '*Listen To That Dixie Band*' on 0344 and Yellen & Cobb's '*Alabama Jubilee*' on 0345, a tune still sung today. Does anybody out there have any of these Black & Brown duets?

BRITISH MILITARY BAND

(029- *Grenadier Guards March*) -

Garde Republicaine Band

(029- *Washington Post March*) -

Pathéphone Orchestra, Berlin

(030- *The King's Guards, March*) - The King's Colonials

(030- *Old Faithful March*) - Imperial Infantry Band

034 - Grenadier Guards Band

DAVID COHEN - I think this is Harry Bluff doing his Cohen monologues.

ERIC HARPER baritone. - George Baker

HARRISON TRIO 014 - Ackroyd Trio (George Ackroyd flute; Mario Lorenzi harp; F. Weist Hill violin)

051 - The Cecilia Trio (unknown violin, harp, organ)

IMPERIAL RUSSIAN COSSACK BAND

(0365 - *The Road To Moscow*) - Clarnico Fire Brigade Band

(0365 - *Russian Cadets March*) - Garde Republicaine Band

FRED LANDER bells - Billy Whitlock

WILL LENNARD baritone. (016) - Will Evans

THOMAS MALIN banjo - John Pidoux

all issues except 0229 where the name is used to cover the identity of the American banjoist Burt Earle playing '*On The Mississippi*', recorded in London and accompanied by his Anglo-American Orchestra. (See later)

LAFFAN B. MERRY - Charles Penrose of course

METROPOLITAN MILITARY BAND

(025) - King's Colonials Band

(028) - Imperial Infantry Band

MIDLAND SILVER PRIZE BAND 0150 -

Pathé Military Band

(for these titles a pseudonym for the Garde Republicaine)

WAITER MILLER - Stanley Kirkby

GEORGE PARKER baritone. 0341

- probably Thorpe Bates

JOSEPH RIMMER xylophone - Carl Schmidt on Pathé (itself possibly a pseudonym for Billy Whitlock)

ROYAL COURT ORCHESTRA - Pathé Symphony Orchestra (a 30 piece 'House Orchestra')

FRANK TYROL yodeller - Bert Terrell

BILLY WILLIAMS - all issues labelled Billy Williams are by him except for one side of 085 -

'*Dan, Dan, The Funny Little Hielan Man*' (32) (Godfrey & Gifford), labelled Billy Williams, Comedian, but is actually by Jack Lorimer. (The reverse is correctly labelled Lorimer)

WINIFRED WILLIAMSON contralto

- probably Carrie Herwin

ARNOLD WILSON tenor - probably Ben Davies

I can throw light on two anonymous issues :

0272 '*Abide With Me*' / '*My Old Kentucky Home*'

Silver Chimes and Organ

These are by Lyster and Cooke. Lyster was an Australian, real name Alfred Charmion. He is on the chimes with his wife Violet Cooke on the organ. They later settled in America and recorded there.

0277 '*Serenade*' (*Till*) Cornet and flute duet (is by Charles Leggett and Carl Steiner)

I am intrigued to know more about the following orchestra which, from its name and the titles it recorded might expect to be found in both of the reference works on English and American dance bands, though it might be too early for the latter. (Unfortunately it appears in neither). Some of the Pathes recorded by the American banjoist Burt Earle refer to the accompaniment as 'his Anglo-American Orchestra'. In a discussion with Steven Walker he thinks it possible that this orchestra could consist of members of J.H. Squire's Orchestra at the Golden Calf of which Burt Earle was known to be a member along with the pianist Dave Comer. We are inclined to think that the Diamonds under this name are originals and not from Pathé. (Alas Len is not here to ask). I list only some of its recordings.

THE ANGLO-AMERICAN ORCHESTRA (White City) possibly c. October 1914

(The legend (White City) appears in the Diamond catalogue and not on the records. It denotes an area in west London — possibly where this orchestra played). Frank Andrews tells me that the White City Exhibition Halls opened in 1908 and were used to house troops during the War. Possibly the orchestra entertained the troops). [Situating north of BBCtv studios on Wood Lane, it has been demolished recently. -Ed.]

62 The Wedding Glide (*Hirsch*) Diamond 036

57 The Robert E. Lee two step (*Pether*) Diamond 037

84 Get Out & Get Under (*Pether*) ---

Then we have the AMERICAN CONCERT BAND with various titles including '*The Coon's Honeymoon*' (Burns) on 0322, this is backed by '*Hello, Ma Baby*' which is listed in the catalogue as composed by Gagg. The only tune I know by that name is the one written by Joe Howard and his wife Ida Emerson in 1899 which, like '*Alabama Jubilee*' is a survivor. Possibly these are from American Pathé

Another interesting item is the BAND OF THE AMERICAN REPUBLIC on 0258, issued in January 1916, doing '*The Coons' Festival*' (857) (—) / '*The Darkies' Hop*' (Cutty). Steven Walker has confirmed that the first side is identical to a 1908 English Pathé 77626 by the London Military Band but what of the second side. Is this from American Pathé? A band under this name had made many recordings for the American ('Indian head') Odeon label up to 1907 and the same name appeared against many titles in the December 1915 American Pathé catalogue, — but not this title.

Steven is convinced that the Metropolitan Military Band doing '*Ragging The Scale*' on 0236 and '*Chicken Reel*' on 0306 are both American recordings but clearly some under this name are not.

Is the AMERICAN COMEDY QUARTETTE on 0332 doing '*My Black Piccaninny*' an American group or an English group pretending to be American? Somewhat like the Orpheus Quartette on Twin 315 singing '*Mississippi Boat Song*' and '*Alabama Sam*'. Not a bad effort considering it's sung by Peter Dawson, Ernest Pike, Harold Wilde and Stewart Gardner.

I have an unconfirmed note that 0317, issued in March 1918, consists of a coupling by LOUISE & FERERA HAWAIIAN TROUPE 'On the Beach at Waikiki' / 'Hapa Haua Hula Girl'. These would be from American Pathé 30393 & 30376 respectively, issued June and July 1916. As there was a ban on foreign imports from March 21st, 1916, either the metals for these beat the ban or more likely, the metals went straight to France where the ban would not operate.

Horris: *Lambeth walk*; Lys Gauty: *Le bonheur est entré dans mon cœur*; Maurice Chevalier: *Ah! si vous connaissiez ma poule!* Total playing time 72m17s. Twenty titles from Pathé-Marconi catalogues, four from Polydor and one NBC (USA) test record: Sablon: *J'attendrai*.

Les Cingles du Music-Hall 1939 (Frémeaux CMH 39)

Ray Ventura and his Collegians: *Qu'est qu'on attend pour être heureux?*; *On ira pendre notre linge sur la Lingne Sigfried*; Tino Rossi: *Serenade Portugaise*, *Vous n'êtes pas venue dimanche*; Reginella Campagnola; Johnny Hess: *Je suis swing*; Suzy Solidor: *Escalé*; Fréhel: *La Java bleue*; Jean Sablon: *Je tire ma révérence*; *Serenade sans espoir* (Penny Serenade); Lys Gauty: *La valse au village*; Charlès Trenet: *Ménilmontant*; *Le soliel et la lune*; Lucienne Delyle: *La Prière à Zumba* (Zumba); Fernandel: *Félicie aussi*; Will Glahé: *Beer barrel polka*; Mireille: *Le temps qu'une hirondelle*; Albert Préjean: *Comme de bien entendu*; Maurice Alexander: *La rue de notre amour*; Edith Piaf: *Elle fréquentait la rue Pigalle*; Fred Adison: *La swingalero*; Léo Marjane: *Bonjour, Tommy!*; Maurice Chevalier: *Ça fait d'excellents français*; Joséphine Baker: *Mon cœur est un oiseau des îles*; Lucienne Boyer: *Mon p'tit Kaki*. Total playing time 75m43s. Twenty three titles from Pathé-Marconi, two from Polydor.

Les Cingles du Music-Hall 1940 (Frémeaux CMH 40)

Albert Préjean: *Dédé de Montmartre*; Charles Trenet: *Mam'selle Clio*; *Près de toi, mon amour*; Maurice Chevalier: *Paris sera toujours Paris*; Léo Marjane: *Deux voix dans l'ombre*; Tino Rossi: *Le danger de la valse*; Damia: *Le vent m'a dit une chanson*; Ray Ventura: *Tiens, tiens, tiens*; *Alla en el Rancho grande*; Joséphine Baker: *O Mon Tommy*; Jean Lumière: *La Caravanier*; Rina Ketty: *Pour vu qu'on chante*; Lucienne Delyle: *L'orgue chantait toujours*; *Souris-moi et dis-moi—Bonnechance!*; Danielle Darrieux: *Une charade*; Henri Alibert and Mireille Ponsard: *Ma belle Marseillaise*; Jacques Pils: *Mon ange*; *Dans un coin de mon pays*; Lucienne Boyer: *Parti sans laisser d'adresse*; Edith Piaf: *L'accordéoniste*; Raymond Legrand: *Espoir*; Georgius: *En vélo*; Lys Gauty: *L'écoute la pluie*; Eva Busch: *Bel ami*; Annette Lajon: *J'ai perdu d'avance*. Total playing time 77m31s. Twenty three titles from Pathé-Marconi, two from Polydor.

Les Cingles du Music-Hall 1941 (Frémeaux CMH 41)

Eva Busch: *Le clocher de mon cœur*; Johnny Hess: *Quand vous passerez devant ma maison*; Guy Berry: *Musique, Musique, Musique*; Georgius: *Elle a un stock*; *Mon heure de swing*; Lucienne Delyle: *Mon paradis perdu*; Charles Trenet: *Verlaine*; *La romance de Paris*; Lucienne Boyer: *J'ai raté la correspondance*; Jean Tranchant: *Comme une chanson*; Damia: *La rue de notre amour*; André Claveau: *Le vieux moulin*; *Ma vieille jument*; Léo Marjane: *Attends-moi, mon amour*; *Seul ce soir*; Josette Martin: *Quand le printemps revient*; André Dassary: *L'auberge qui chante*; Maréchal, nous voilà! Edith Piaf: *Où sont-ils tous mes copins?*; Jacques Pils: *Elle était swing*; Fernandel: *Les jours sans*; Henri Alibert: *Elle avait des semelles en bois*; Tino Rossi: *Ma ritournelle*; Maurice Chevalier: *Notre espoir*. Total playing time 67m50s. Twenty three Pathé-Marconi titles, one Polydor.

Les Cingles du Music-Hall 1942 (Frémeaux CMH 42)

Lucienne Delyle: *Y'a pas de refrain dans ma musique*; *Jamais ne s'oublie*; *Mon amant de St. Jean*; Jean Tranchant: *Les jardins nous attendent*; Andrex: *Antonio*; Bébert; Jacques Pills: *Sérénade swing*; Marie-Bizet: *L'hôtel des Trois Canards*; Maurice Chevalier: *Ça sent si bon la*

France; Tino Rossi: *Quand tu reverras ton village*; Betty Spell: *Ramon*; Irène de Trébert: *Mademoiselle Swing*; Suzy Solidor: *Lily Marlène*; Georges Milton: *Dudu la cloche*; Damia: *Un souvenir*; Marie-José: *Le Bar de l'Escadrille*; Fernandel: *On m'appelle Simplet*; Armand Mestral: *Chanter sous la pluie*; Charles Trenet: *Devant la mer*; Reda Caire: *Douze mai*; Georges Guétary: *La chanson de Juanito*; Mistinguett: *La Tour Eiffel est toujours là*; Johnny Hess: *Ils sont zazous*; André Claveau: *Tout en flânant*. Total playing time 74m40s. Twenty three original titles from Pathé-Marconi catalogues, one Odéon.

Les Cingles du Music-Hall 1943 (Frémeaux CMH 43)

Tino Rossi: *Le chant du Gardien*; Lucienne Delyle: *Refrain sauvage*; Nila Cara: *Je vends des hot-dogs*; Charles Trenet: *Le soliel a des rayons de pluie*; *Souvenirs d'un chanteur à voix*; Georges Guétary: *Faradole*; Léo Marjane: *Sentimentale*; *L'Ame au diable*; Irène de Trébert: *Va, petit oiseau*; Maurice Chevalier: *Marche de Ménilmontant*; Georgius: *Un coup de vieux*; Guy Berry: *La légende du troubadour*; Edith Piaf: *Le vagabond*; Fernandel: *Attente*; Josette Martin: *Les fleurs sont des mots d'amour*; Roland Gerbeau: *Que reste-t-il de nos amours?*; Raymond Legrand: *Oui, (si tu me dis "Oui")*; Clément Duhour: *Jim le Gaucho*; Jacques Jansen: *Deux ballades médiévales*; André Dassary: *Valses de France*; Johnny Hess: *Colombe*; Jacques Pills: *Mon cher vieux camarade Richard*; André Claveau: *J'ai pleuré sur tes pas*; Marie-Bizet: *Le Wa Di Wa Ou*. Total playing time 73m26s. Twenty one titles ex-Pathé-Marconi, three ex-Polydor.

French popular song between the years 1935 and 1943 is the story of imaginative innovation, an explosion of genius and a brief decline, prior to decade of renaissance which followed the Liberation in 1944.

Until the middle 'thirties, at least within the period covered by sound recording, the 'chanson' though recorded in modest quantities, had really belonged to the music-hall and the great show palaces such as the Folies Bergère and the Casino de Paris. In the streets, singers and accordeonists, as *colporteurs*, would make the population at large aware of what the new songs were through the sale of single sheets of words and music (*petit formats*). Those who frequented dance halls (*bals*) and riverside restaurant-dance-halls (*guinguettes*) would hear the current 'vocal refrains', while buskers would often visit working class cafés and bars.

By 1935, songs were starting to benefit increasingly from records which had become very listenable and the wireless (TSF), though conservative public service stations tended to look backwards in their programming to the *Belle Époque* and Operetta. Commercial radio such as Radio Luxembourg and especially Marcel Bleustein-Blanchet's Radio Cité encouraged new talent and songs.

The first song-writing team to shun sentimental stuffiness and stupidity (other than, "l'absurde conscient et organisé", conscious and organized absurdity) were the lyricist Jean Nohain (1900-1981) and the pianist-composer Mireille, still performing, yes in 1995!, in her own show in Paris. Influenced by what was going on in America in popular music and jazz, Mireille had played *Bitter Sweet* in New York for Noël Coward, and encouraged by former dancer turned publisher Raoul Breton, this diminutive—in size only—lady, alongside Nohain, later one of France's most loved broadcasters,

brought freshness and youthful fragrance, much needed in the repertoire.

Several Nohain-Mireille songs are in the "Cinglés" collection, sung by Mireille and their friend Jean Sablon who also formed part of the team from the beginning.

Then, in 1938, a young painter, poet, songwriter from the south-west of France (Narbonne) literally exploded on the Parisian scene with *Boum!*, *Y'd'la joie* and *Je chante*, all three on CMH38. Here was poetry, colour and the surreal combined with energy such as the French music-hall had not seen for many a day. Trenet's songs, records and films were everywhere. His radio show (*Le Quart d'Heure des Enfants Terribles*) with Johnny Hess and other up and coming stars was sponsored by the mail-order company —still with us— La Redoute, in Roubaix. Trenet's influence on younger artists to the present day is immense.

By June 1940, the chanson had re-established its position of dignity. In the wake of Mireille, Sablon and Trenet, Edith Piaf's career had taken off, and others, lesser 'names' outside France, were singing fine songs to enthusiastic audiences. (Lys Gauty, Annette Lajon, Jean Tranchant and many more).

With the arrival of the 'tourists', as they were often called, many artists, musicians and show business people made for the so-called Free Zone or emigrated to North Africa, the Americas or joined Général de Gaulle in London.

The wartime demand for entertainment from occupiers, enthralled to be stationed in Paris, and French public alike, meant that theatres and music halls flourished there between 1940 and 1944. The Cinglés series of CDs gives us an opportunity for hearing songs and artists from those years, many not known here, except to Averty's listeners, or, as he would put it, "*les auditeurs avertis*." (Well informed listeners.)

This is not the place to discuss the vexed question of 'Collaboration', except to say that in the 'Expuration Courts', the truth was not necessarily reached on the accused, and that there were undoubtedly many guilty persons who did not appear.

The war years produced some first class songs in France, though very few travelled abroad. The exception was *Que reste-t-il de nos amours?* (I wish you love), considered by many the finest love song in the French language. A personal loss by Charles Trenet inspired the song.

In our next issue we shall comment on each of the nine CDs and this will be followed by a glossary of the more than sixty artists, with lengthier comments on the lesser-known than the 'giants.' We have heard that the years 1944 and 1945 in this mammoth series are in preparation.



Diary

All entries in the diary column are accepted free of charge, and represent those events that are of particular interest to readers. If the sales stall of this magazine is planned to be in attendance then the event is shown in Bold type and indicated by ‡. You are advised to check with organizers before setting out on a long journey. No responsibility for incorrect data or cancelled events can be accepted by TMR.

—Sunday 29 October 1995

10:00-16:00 ‡ Birmingham International Record Bazaar, National Motorcycle Museum, Junction 6 - M42/A45. Adm. £2.50 -10am £1.00 after Noon. Derek Spruce (01923) 237794 See advert.

—Sunday 05 November 1995

10:00-18:00 Musica Mechanica, Internationale Fair for Mechanical Music Instruments. Rheinhalle, Geisenheimer Strasse. 22 Rüdesheim am Rhein, Germany. All forms of mechanical music: including Gramophones, Phonographs, 78rpm discs, cylinders, vintage radio, musical boxes, orchestrians, books, ephemera. etc. Admission DM 5,00 (stalls DM 25,00 per meter) Siegfried's Mechanisches Musikkabinett, Oberstrasse 29, Rüdesheim am Rhein, Germany. Tel: 00 49 672249217 (Fax: 00 49 67224587).

—Sunday 12 November 1995

09:30-15:00 ‡ Wimbledon Record Bazaar, Plough Lane, SW17. Adm: 9:30am - £2.50; 11:30am - 70p. B Wilkinson, (01689) 846516

—Saturday 25 November 1995

10:00-16:30 AUCTION OF PHONOGRAPHS, MUSIC BOXES, etc. 10am - on, by Stanton's, 4-H Building, Eaton County Fairgrounds, Charlotte, Michigan. USA. Details from Stanton's. PO Box 146, Vermontville, Michigan, 49096. Tel: +1 517 726 0181 or Fax: +1 517 726 0060.

—Sunday 03 December 1995

09:00-15:30 ‡ N.E.C. Christmas Special: 10:30 - 17:00 National Vintage Communications Fair., Admission £5.00 (see advert.) Electrical & Mechanical Antiques and Collectables. (From the organizers of the National Vintage Communications fair) National Exhibition Centre, Birmingham. Admission Details - 2-4 Brook Street, Bampton, Devon, EX16 9LY Tel: (01398) 331532

—Sunday 28 January 1996

09:00-16:30 ‡ Vlaardingen, Record Fair. Netherlands.

—Sunday 31 March 1996

10:00-18:00 Musica Mechanica, Internationale Fair for Mechanical Music Instruments. Rheinhalle, Geisenheimer Strasse. 22 Rüdesheim am Rhein, Germany. All forms of mechanical music: including Gramophones, Phonographs, 78rpm discs, cylinders, vintage radio, musical boxes, orchestrians, books, ephemera. etc. Admission DM 5,00 (stalls DM 25,00 per meter) Siegfried's Mechanisches Musikkabinett, Oberstrasse 29, Rüdesheim am Rhein, Germany. Tel: 00 49 672249217 (Fax: 00 49 67224587).

—Saturday 13 April 1996

10:00-15:30 ‡ The Eighth Northampton Phonofair, reverts to the ORIGINAL VENUE - Fairfield's School, Trinity Ave, Northampton, (NOT THE 1995 VENUE), 10am - 4pm. Details: Ruth Lambert, (01604) 405184

—Sunday 21 April 1996

09:30-15:00 ‡ Fairfield's Hall Croydon. Spring, Record, Gramophone & Talking Machine Fair. (See advert for more details). or write: Forest Lodge, Chartwell, Westerham, Kent.

—Sunday 28 April 1996

08:00-16:30 SALE of vintage phonographs, music boxes, & automata. (formerly held at Newark Airport) now at Bound Brook New Jersey USA. 8am to 4pm. Ukrainian Cultural Center, Exit 6, I-287 to Davidson Ave. Bound Brook. Details: Lynn Bilton, Box 536, Hartville, OH 44632, +1 216 628 7407

'The Imp' label: I have never seen one, but the circular royalty stamp gives the clue that here is a James E Hough Ltd., product. The matrix number 3093 is in the Bell Disc / Velvet Face series, the nearest I know of, with a 'cello solo, is 3095 which is by J Weist-Hill. George Raff is presumably a pseudonym for Weist-Hill, but I cannot trace the 'Largo' to a commercial James E Hough Ltd label.

Neither do I find it on a Winner, which should have a Winner Record Co Ltd, "matrix stock number" as opposed to a James E Hough Ltd., recording matrix number. The recording should have been issued in the summer of 1912.

Perhaps readers would care to send any other 'The Imp' information to me or Arthur Badrock as we both run James E Hough Ltd., matrix numbers. The Imp in question might well have titles which would be on the "blanks" in our Bell Disc and Velvet Face (First

Looking at labels

Frank Andrews
follows on from TMR 90

Series) listings.

The Imp Label is known in the USA, by collectors, four discs known are from Bell Disc or Winner sides. The Imps 49, 112, 120 and 126 are known. The reverse of 120 shown in TMR has matrix 2202 from Bell Disc 65, and is Elgar's Salut d'Amour by Ludwig Libell ('cello). On the Bell disc this was originally an Edison Bell Consolidated Phonograph Co Ltd., recording of 1908.

ISIS, some company history to start the ball rolling on Isis Recording Studios. Based at 15 Broad Street, Oxford, the company recorded under private contract or recorded at venues where concerts or competitions took place, in the hope that participant would wish to buy discs of their recorded efforts.

Generally, Isis records were not sold commercially in the manner of the well known companies. Between February and September 1950 the studios recorded at 14 different brass band contests, with another 8 venues recorded in October. The business announced that it would not be recording the National Brass Band Championships which were to take place in the Royal Albert Hall, London, in November 1950. However two discs were announced of Ken Smith, the Australian cornet champion.

Isis recorded in other fields of entertainment and the musical arts. 12ins & 10ins discs were made. Isis advertisements in *British Bandsman* ceased after March 1951. I know that the Wollaston Town Silver Band playing Eric Ball's "Divertimento" was recorded, No. 50-460.A / 50-460.B, I assume the 50 prefix indicated the year 1950. A photocopy of an advert from Isis is shown elsewhere in this issue.

Other Magazines

reviewed by John W Booth

A round up of the usual suspects!, I really must get to enlarging my reading habits, some of the fare on offer is somewhat predictable (some would say that about TMR, which like most magazines in our hobby relies very heavily on the goodwill of the contributors), but I know that unless what I offer you wasn't what you want you wouldn't continue to subscribe, nor would we continue to gain extra subscriptions as we do. Now that said — and that is as near as you are likely to get to an 'Editorial' outside of the kennel — let me continue.

The first booklet on my pile is not really a magazine, nor is a book for in depth review, but it certainly needs to be examined for statements, *Memory Machine's Tremendous Music Auctions*. Kurt Nauk has since 1988 run a large auction list of "78-s, cylinders etc." from Texas. Long term readers may recall his first flier in an earlier issue of TMR, little did I know that it was his first, nor that I would be writing this piece 7 years later.

Kurt's auction lists (now called *Nauk's Vintage Records*) have been produced in thick, large format, well laid out and legible books. Most importantly, to me any way, is the list of successful bids from the previous auction. This gives me an idea (usually unsuccessful though!) of the prices I should be bidding in the States. This list only appeared in his later auction catalogues from No.9, now he has incorporated the first eight in this booklet, together with a fantastic history of how he got into the game, and how he has developed it into full-time, ethical, business. If you want a copy of this booklet, contact Kurt and he will quote a price for it. Nuack's Vintage Records, 6323 Inway, Spring, TX 77389, USA.

Another publication of auction lists, but with a front section of editorial, is *VJM's Jazz & Blues Mart*, I won't dwell on the auction lists, but the Autumn issue features include "The Recordings of Victor Vorgzanger and the Broadway Band" a revised discography by Steven Walker.

John R. Wrigley continues to fascinate with his gatherings in *The Historic Record & AV Collector*. His October issue contains a gold mine (or at least part one) of a dating guide for "Continental Columbia Recordings" by Peter Copeland following on from his earlier work on British issues in HR No.8. As Peter writes "it is complicated", (but then if it wasn't we wouldn't be looking for it - JWB), and covers recordings made for overseas markets, but controlled from (and often pressed in) British factories. His 'Columbias' cover also Continental Regals, but not Pathé, for which see in part this issue of TMR. Thank you Peter and John, I personally look forward to the rest of this series.

From Michigan *In the Groove* October 1995 has a splendid photograph on its front page. Showing the interior of a phonograph shop of 1907, with at least four machines and a vast array of cylinders, over 520 by my

reckoning, one curiosity is a Columbia Graphophone with a vertical pipe coming from the reproducer, in place of the horn, which seems to have led to a horn outside of the shop. Could this have been the origin of the phrase "Piped music"? My canine friend has taken fright at the sight of another photograph in this newsletter, a representation of 'Nipper' about eight-feet tall! A lot of swaps and sales ads in this issue.

"Hillandale News" for October 1995, has a selected discography of Stephen Foster's songs. A letter from a gentleman in New South Wales, Australia, concerning Ruby Helder, this letter is full of strictly medical matters and I have to admit beyond me, except that the correspondent takes umbrage at the suggestion that Ruby Helder died of alcoholism. He suggests that Rheumatic Fever was the likely prime cause of heart failure; and, if I understand the argument rightly, this fever could have also caused her to have a 'husky' voice.

Finally, from France, and the excellent discographical journal "Phonoscopies" No.11 July 1995 concludes the discography of Fred Gouin, perhaps not a familiar name this end of the Channel Tunnel, but having heard some of his recordings on Radio Bleue, I would like to hear more of this singer. Readers of TMR™ may be tired of my regular references to the *Tour de France*™, but one more time: in an earlier edition we carried a selective discography on the *Chants et Marches de Tour* by Marc Monneraye. Furthermore I have reviewed a CD from Radio France - Radio Bleue, which is, I am told, now being distributed by Harmonia-Mundi in the UK, all this leads me to an extended *Tour de France*™ discography 'Le Tour..en 78 Tours' in this edition of Phonoscopies. If you are at all interested in French 78rpm recordings, I suggest you take out a subscription to this magazine. I will pass on any enquiries.

If anyone has a particular magazine that they receive, and wish to be included in this column, drop me a line. I am happy to carry just details of title, subscription details, and an outline of regular contents. If non-English, then please also give the language.



As the Pound seems to sink gracefully on the money markets, and other European currencies increase or maintain their strength, we feel that it is time to state that until matters improve, our service to readers of importing CDs from France and books from Germany will have to be revised.

Consequently, the prices that have applied before in earlier editions of TMR must face a rise of 10%, the German National Discography prices of £50.00 each will now be £55.00 each; CDs from ILD of France will now be at £13.99 each (plus 70p handling per order). These are subject to revision without notice at any time.

H.M.V. 12 inch SSX 'Private' series

Frank Andrews

No. Artist(s) †availability
Master No.-take Date
Title [as entered on HMV cards]
(†if known)

SSX 1 Czecho-slovakian Folk Songs.

Jarmila Novotná, soprano,
(Singing in Czech), with Jan
Masaryk, piano.

2AO 73863-2

A] Kto Má Pocerú Galánku (He
Whose Beloved Is Dark)

B] Horo, Horo Vysoka Jsi ! (Oh,
Mountain, How High Thou Art !)

2AO 73866-2

A] Dobrú Noc (Goodnight)

B] Koupim Já Si Kohé Okenolkom
[sic] (I'll Buy Myself A Horse)

C] Umrem Umrem (When We
Die)

[SSX 1 was also issued commer-
cially on HMV DB 6157 in September
1943, Side 1 from Victor 11-8319A,
Side 2 from Victor 11-8320B. Track
B] side 2 above title differs slightly
in HMV and RCA Victor catalogues:
Koupim Já Si Koné Vrány (I'll Buy
Myself A Black Horse).]

SSX 2 These two catalogue

SSX 3 numbers were not
allocated artistes or titles, but in
view of the fact that four more
sides were allocated Victor
catalogue numbers, as follows
2AO 73861-2 on 11-8318A,
2AO 73862-2 on 11-8318B,
2AO 73864- on 11-8369B and
2AO 73865-2 on 11-8320A,
all by Jarmila Novotná and Jan
Masaryk with more Czecho-
slovakian folk songs, it is
considered that the four sides
may have been originally
earmarked for SSX 2 and SSX 3.

2AO 73861-2

A] Precos K Nám Neprisiel B]
Zeleni Hajové C] Sly Panenky
Silinci

2AO 73862-2

A] Ach Synku, Synku; B] Zdálo
Se Mi, Má Panenko

2AO 73864-2

A] Láska, Bože Láska; B] Tece
Voda Tece; C] Andulko, Mé Dité

2AO 73865-2

A] Ach Neni, Tu Neni; B] Pod
Tým Nasim Okienecom

[All the above six masters were

made from "Reference acetates,
various takes," on various dates
between 6 May 1942 and 15 Sept
1942 ; — and were originally issued
by RCA-Victor in album M-936 under
the title "Songs of Lidice" -Ed.]

SSX 4 2EB 25-2 30 June 1948

No. 2122 Record for use with
Western Electric Company Test of
Hearing (Speech)

2EB 26-1 30 June 1948

For use with Western Electric Type
Audiometer 2120.

Welsh Development Association

'Positives sent on loan to
Linguaphone.' Avail. 9/49 to 6/56

[No participants mentioned,
except Records 16 to 24 incl-
usive and 28 to 30, see below †]

SSX 5 2EB 41-1 21 May 1949
Listen and Learn Welsh Language
Course. Record 1

2EB 42-1 21 May 1949

Listen and Learn Welsh Language
Course. Record 2

SSX 6 2EB 43-1 21 May 1949
Listen and Learn Welsh Language
Course. Record 3

2EB 44-1 21 May 1949

Listen and Learn Welsh Language
Course. Record 4

SSX 7 2EB 45-1 21 May 1949
Listen and Learn Welsh Language
Course. Record 5

2EB 46-1 21 May 1949

Listen and Learn Welsh Language
Course. Record 6

SSX 8 2EB 47-1 21 May 1949
Listen and Learn Welsh Language
Course. Record 7

2EB 48-1 21 May 1949

Listen and Learn Welsh Language
Course. Record 8

SSX 9 2EB 49-1 21 May 1949
Listen and Learn Welsh Language
Course. Record 9

2EB 50-1 21 May 1949

Listen and Learn Welsh Language
Course. Record 10

SSX 10 2EB 51-1 21 May 1949
Listen and Learn Welsh Language
Course. Record 11

2EB 52-1 21 May 1949

Listen and Learn Welsh Language
Course. Record 12

SSX 11 2EB 53-1 21 May 1949
Listen and Learn Welsh Language
Course. Record 13

2EB 54-1 21 May 1949

Listen and Learn Welsh Language
Course. Record 14

SSX 12 2EB 55-1 21 May 1949
Listen and Learn Welsh Language

Course. Record 15

2EB 56-1 28 May 1949

Listen and Learn Welsh Language
Course. Record 16†

SSX 13 2EB 57-1 28 May 1949
Listen and Learn Welsh Language
Course. Record 17†

2EB 58-1 28 May 1949

Listen and Learn Welsh Language
Course. Record 18†

SSX 14 2EB 59-1 28 May 1949
Listen and Learn Welsh Language
Course. Record 19†

2EB 60-1 28 May 1949

Listen and Learn Welsh Language
Course. Record 20†

SSX 15 2EB 61-1 28 May 1949
Listen and Learn Welsh Language
Course. Record 21†

2EB 62-1 28 May 1949

Listen and Learn Welsh Language
Course. Record 22†

SSX 16 2EB 63-1 28 May 1949
Listen and Learn Welsh Language
Course. Record 23†

2EB 64-1 28 May 1949

Listen and Learn Welsh Language
Course. Record 24†

SSX 17 2EB 65-1 21 May 1949
Listen and Learn Welsh Language
Course. Record 25

2EB 66-1 21 May 1949

Listen and Learn Welsh Language
Course. Record 26

SSX 18 2EB 67-1 21 May 1949
Listen and Learn Welsh Language
Course. Record 27

2EB 68-1 28 May 1949

Listen and Learn Welsh Language
Course. Record 28†

SSX 19 2EB 69-1 28 May 1949
Listen and Learn Welsh Language
Course. Record 29†

2EB 70-1 28 May 1949

Listen and Learn Welsh Language
Course. Record 30†

† Authors: Dr Stephan,
J Williams, Dr Evan, J Jones,
David O Roberts

SSX 20 Lago Kebangsaan
(Authorized by the
Ministry of Information - by the
Republic of Indonesia)

2EB 156-1A 23 Oct 1950

Indonesia Raya (Indonesian
National Anthem) Pt. 1

2EB 157-1A 23 Oct 1950

Indonesia Raya (Indonesian
National Anthem) Pt. 2

SSX 21 Made for Institut
National du Belge, Bruxelles,
(Rue Bureau des Achates).

11/52 - ??

2EB 158- October 1950
10 — 10,000 c.p.s. C.C.I.R., A.G.
Ed. Nossont Esq., Pt.1
2EB 159- October 1950
10 — 10,000 c.p.s. C.C.I.R., A.G.
Ed. Nossont Esq., Pt.2

SSX 22 2EB 185 1951
(Untraced)
2EB 186 1951
(Untraced)

**SSX 23 Massed Bands of
Scottish Command and Royal
Marines** **10/51 - ??**

2EB 192- 1951
Edinburgh Festival Tattoo — Pt 1.
Massed Pipe Bands of
Scottish Command
2EB 193- 1951
Edinburgh Festival Tattoo — Pt 2.
[No title details available].
Issued in aid of Scottish Command
Charities.

SSX 24 George Gurdjieff
- **1/52 - ??**
2EB 196-1A 1952
"May 20th, 1949."
2EB 197-1A 1952
"June 8th, 1949."
[Only data available on these sides]

SSXS 25 Mr. W.S. Churchill **6/52**
2EB 268-1A 16Sept1951
BBC Broadcast Appeal on behalf
of Royal Air Force Benevolent
Fund (BBC Home Service station)
(Recording transferred to master on
30 May 1952)

**SSX 26 Jitno Dengan Orkes
Merry Brown Sisters d.b.p.
Soemiati**
2EB 269 1952
Diphntai
2EB 270 1952?

**SSX 27 Jitno Dengan Orkes
Merry Brown Sisters d.b.p.
Soemiati**
2EB 271 1952
Diphntai

**Gnwani Dengan Orkes
Puspa Kemala A.b.p. - Husein
Kasumin**
2EB 272 1952

Ki Reden Dunia
**SSX 28 Abd, Gani, Dengan
Orkes Puspa Kemala d.b.p. -
Husein Kasumin**
2EB 273 1952
Lanji Satria
2EB 274 1952
Ka Gorla Sursana

**SSX 29 Abd, Gani, Dengan
Orkes Puspa Kemala d.b.p. -
Husein Kasumin**

2EB 275 1952
Gadis -Solo

**Merijat Dengan Orkes,
Empiat Sekawan A.d.p. Jahja**
2EB 276-2 1952

Gunung Salak
**SSX 30 Sal Saulius, Dengan
Orkes, Empiat Sekawan A.d.p.
Jahja**

2EB 277 1952
Banggilon Tanah -Air
**Herijaji Dengan Orkes, Empiat
Sekawan A.d.p. Jahja**
2EB 278 1952

Suasana Baru
**SSX 31 Sal Saulius, Dengan
Orkes, Empiat Sekawan A.d.p.
Jahja**

2EB 279 1952
Marum Kenanga
**Sal Saulius, piano, Tunngal (or
Turggal) Sud Harnato**
2EB 280 1952

Topi Taol
**SSX 32 Sal Saulius, piano,
Tunngal (or Turggal) Sud
Harnato**
2EB 281 1952
Modom

**Herijaji Dengan Orkes,
Empiat Sekawan.**
2EB 282 1952

Djunita Malam
**SSX 33 Nji Gasru Gamelan
Studio, Jogjakarta d.p.b. R. W.
Larassumbogo**

2EB 283 1952
Kinanti Gerduk S.E.9.

**Nji Djumirah Gamelan
Studio, Jogjakarta d.p.b. R. W.
Larassumbogo**

2EB 284 1952
Prabu Dena S.E.9.

[In the above titles it is assumed that
S.E.9. refers to the London postal
district, in Peckham, which at that time
was a centre of immigrant settlement,
but no other details are known].

**SSX 34 Nikan Larasati
Gamelan Studio, Jogjakarta
d.p.b. R. W. Larassumbogo**

2EB 285 1952
Gendung - Kethwang Pepweh
2EB 286 1952

Lagu Bentrok

**SSX 35 Nikan Larasati
Gamelan Studio, Jogjakarta
d.p.b. R. W. Larassumbogo**

2EB 288 1952
Gending - Ketyjtine. MBE
2EB 287 1952

Srumalelo Pe Bararj

**SSX 36 Thomas de Hartmann,
George Gurdjieff.**

2EB 343 1953

1] Special reading from a sacred
book. 2] Seid Dance.

2EB 344 1953

3] Kurd Melody. 4] Seid Dance.

**SSX 37 Band of the Royal
Corps of Signals., Director Capt.
J.L. Judd.**

2EB 347-1A 8 June 1953

Begone Dull Care (The Corps'
Regimental March) (R.R. Ricketts)

2EB 348-3A 8 June 1953

H.R.H. Princess (Regimental Slow
March) (R.R. Ricketts)

End of SSX listing.

We are grateful to EMI in allowing
Frank Andrews to transcribe the
details in their entirety from the
original hand-written recording
cards. There is no further infor-
mation available on these records,
and anything further must be
conjecture or knowledge gained
from other sources.

For example — **SSX 24** I have
endeavoured to find the signifi-
cance of the dates given as the titles,
and from reading the *Times* of about
that period, I can only suggest that
the significant events, allied to the
Kurdish connection, suggested by
reference to **SSX 34** and the co-
monality of the 'artiste', are: May
20th 1949 was the date that the
Iranian Gendarmerie, based on a
democratic Swedish/US model, was
abolished and the Iranian Army
given power over Kurdistan rural
areas. As to June 8th 1949, however
similar research has revealed noth-
ing that I can find as significant.
Iran introduced the 8 hour working
day, and the British Council or-
ganized an exhibition of British
books for dispersal to local libraries
in Turkey, but neither of these
events seem worth making a record
about.

If anyone can provide a better
idea, please write in, on this entry
or any other in the list.

Further listings of HMV "Private
Series" GR and GS will follow in
subsequent issues of *TMR*, both of
which hold some surprises in them
for collectors, as well as the more
mundane commercial contract fare
that forms, inevitably, the main-
stays of these series. **JWB.**

Pathé paper labels

Dedication

For some time now a devoted band of researchers in France has been examining the way in which Pathé (France) allocated catalogue numbers to paper labeled discs, and thereby establish a chronology of issue. This has been progressing under the ægis of Marc Monneraye, who has kept me informed of their findings; in turn I had relayed this information to the foremost Pathé collector in England, the late Len Watts who had (in his usual generous manner) agreed to review the outcome of the French team's researches and collaborate in the final English publication.

Tragically Len Watts died before the fruits of the cross-channel labours could be sent to him. This is dedicated to the memory of a warm hearted generous man, whom no doubt would wish others to contribute any relevant information that they may possess.

Another sad loss to add to the above: Jean-Pierre Montani, one of the French contributors passed away recently. Perhaps he and Len will meet in Heaven as kindred souls, each with a passion for Pathé.

John W Booth

October 20th, 1995.

An advertisement by Isis Recording Studios, (see page 2838) Courtesy Frank Andrews

ISIS RECORDING STUDIOS Limited

SPECIALISTS IN ALL
FORMS OF BRASS BAND
RECORDING

Contest Recording

Radio Transcriptions

Mobile Recording

Fully Equipped Studios

FULL PARTICULARS OF SERVICES AVAILABLE FROM :

ISIS RECORDING STUDIOS
15 BROAD STREET, OXFORD

Foreword

When Pathé Frères, Paris, changed from 'etched labels' to paper labels, they adopted a somewhat unique system of scratching in the metal stamper a date, either of its electro-type processing, or of the date it was passed to the presses; either way it does not matter too much. The team of French collectors of "Pathé-saphirs" recordings have collated those dates (which read mirror image in the shellac). For every recording the earliest date found has been noted against the catalogue number. From this compilation was born the following, tentative, record dating guide. This will be published in two parts, firstly a general overview of the French Pathé paper label catalogue, then, referring to numerical catalogue sequences, tables collating the earliest known stamper dates, which, when allowing for a short delay for factory processing, should provide the approximate dates of recordings.

JWB

Bill Bryant

Literally as we go to press, a report of another sad loss to the world of discographical research.

We hear that Bill Bryant of Portland, Maine, USA, has died.

A regular reader of *TMR* and correspondent, we hope that his archives will remain intact and in good hands. JWB

PATHÉ paper labels

(Les PATHÉ- saphirs "étiquettes-papier")

Note: This approximate dating guide ONLY includes those recordings made in Paris, these had master-cylinder numbers allocated with a **maximum of four digits**. From the founding of the Pathé company, the recordings that were made in Amsterdam, Berlin, Milan, St. Petersburg, etc. (and also in the USA) were given five or six digits. The book, *Vertical Cut Cylinders & Discs*, by Girard and Barnes contains some errors in this respect.

Furthermore, we have concerned ourselves mainly on those recordings which today are known as "chanson", and speech, for the following reasons: Barnes and Girard selected only those recordings regarded by them as 'serious', and there is little interest today in the many recordings by the Garde Républicaine and the various orchestras who played under Auguste Bosc. For greater detail on Jazz in France we refer you to the relevant publications elsewhere.

Paper labels were adopted by Pathé in 1916, later than other companies, previously they were all engraved/



embossed, (Fig.A) with a short description in a circular 'cartouche', each side bearing a different number, that of the original master cylinder. A late development in the embossed label era was the addition of a common catalogue number for both sides which appears within a diamond shape 'lozenge' (Fig.B). Fortunately the principle of one catalogue number was maintained for paper labels, (but not within a lozenge) with the trade mark cockerel "Le Coq" printed on both sides. It is believed that the earliest known matrices used for paper labelled discs date from January and February 1916 (re-issues of Charlus and Mayol)

A Pathéphone catalogue, or rather a listing of 29cm Pathé records ("Répertoire des disques PATHÉ de 29 cm") dated 1916 refers to "en losange" — numbers in the lozenge — all records with embossed labels. Another edition dated 1916-17, shortly afterwards followed by



another dated 1918, refers to "en papier" — stating that all records have paper labels.

The numbering of these records bears no relationship to any of the earlier ones, and is not consistent. As if by chance the disc may have the number of the master cylinder of the original recording, in the 'wax', (or more accurately shellac, 'goumlac'), and at six o'clock on the label. To the left of the master cylinder number in the shellac is scratched the date of the stamper.

The discs were made in two sizes, 27 cm (actually 26.5 cm) and 28.8 cm (referred to in the catalogues as initially 28cm, or later as 29 cm), labels are black with gold lettering; on 27 cm discs the cockerel is white (sold at 4 Ffrancs), and red for the 29 cm (5 Ffrancs). The pricing policy depended on the newness of the issue ... and the classification of repertoire. In the first supplement of 1918 re-issues were sold at 4 Ffrancs for what was termed "concert" (known today as chanson), whereas 5 Ffrancs was charged for operas, art-songs, etc. the latest issues were 5 Ffrancs for "concert", 7.50 Ffrancs —and soon to rise to 10 Ffrancs —for bel canto. (At that time a provincial middle ranking clerk could expect to earn 1 Franc per hour). Diameter and price went hand-in-hand. From around 1920 the colour of the label indicated the price.

In 1922 the company announced the following prices:

Colour	Price	(these are all 27 cm discs)	
Blue	10.Fr	Purple	15.Fr
Brown	12	Yellow	17
White	13	Grey	22
Green	14		

There is good evidence that the 1916-17 catalogue provides a turning point in the repertoire; we will refer to **new recordings** for those paper label issues not present in previous catalogues, as opposed to **re-issues** of recordings present in catalogues up to 1916.

Lastly, our research stops with the 200,000 master cylinder / matrix series, as these were given numbers in chronological sequence (for the first time in the history of the Pathé company!). This occurred about June 1925, and from this point onward, the team has found that the matrix numbers are reliable sources of information, equating closely with those found in the shellac.

Researching known paper labels

As has been known for a long time, the numbers of master cylinders have no chronological order (reference "*Panorama des cylindres et premiers disques chantés et parles - 1898 - 1910*". by Gilbert Humbert. France, 1994). We refer below to **catalogue numbers which have been seen on labels and only those**.

001 to 490 Singing: "*chant*", operas, comic operas, art-songs and ballads — "*romances*", national anthems — "*hymnes*", etc. Reissues (with black labels and red cockerill, later brown labels) upto number 168, with the insertion of two Vallin-Pardo titles (74-75) recorded in the Autumn of 1916 and of two Marie Kousnezoff recordings (122-123). Then new issues and reissues are published together. From 227 onwards there are only new issues, green labels, with some exceptions which, one finds, confirms the rule (Ragon, 256-257; and Favart, 294: are Brown labels). Brown labels are also given to recordings of operettas which should have been catalogued in the 2,000 series (q.v.)
> matrices in the 200,000 series, with the earliest known catalogue number 491 (P. Lamy).

523 to 588 Reissues of Italian bel-canto singers recorded in Paris, 1904. (Gilbert Humbert, *ibid*). These numbers were slipped into the 200,000 masters series at the beginning of 1926.

NOTE! there are discs with the prefix W to the number in the 200, 300, 500, sequences. These were intended for language teaching courses. [*"l'enseignement des langues vivantes avec l'aide du phonographe"*] Published in 29 cm size at a cost of 13 Francs in 1922. The accompanying books for the series of 27 to 30 discs, were available at a price of 6 FFranco, published by Delagrave.

1000, 1100, 1200 Mostly DIAMOND series, a 'rag-bag' of reissue material, by 'anonymous' artists, pressed between 1921 and 1926.

1501 to 1741 "*Le Théâtre chez soi, enregistrement intégral d'oeuvres théâtrales*" Opera at home 'complete' works series. Brown label, originally issued with Pathé embossed labels in the 1912 catalogue.

1501 to 1527 Romeo et Juliette	1603 to 1621 Le Trouvère
1536 to 1550 Rigoletto	1622 to 1649 Faust
1551 to 1571 La favorite	1650 to 1676 Carmen
1572 to 1586 Galathée	1677 to 1693 Le Cid
1587 to 1602 La Traviata	1694 to 1707 Le Malade imaginaire

1528 to 1535 Les Frères Danilo, was not reissued in the 1922 catalogue. Instead two other "*intégrales*" ['complete' works] were recorded: 1708 to 1717 Les Noces de Jeannette (our research dates this as 27th January 1922, overture; and 1st February 1922, main work.) with 1718 to 1741 Manon (our team dating this at 6th January 1923).

2001 to 2016: Operettas, reissues.

2017 to 2113: Operettas, new recordings from the end of 1919 to the early part of 1925. Catalogue numbers used in chronological order. Brown labels 29 cm discs.

> Using matrices in 200,000 series; from catalogue number 2113 (the team has seen a Jysor disc with one side matrix 857, the other 200,019) and beyond.

2300 This series reserved for 21 cm discs with red and white labels. Haphazard reissues in the main. Pressed between 1924 and 1927.

2501 to 2550: Opera, operetta, duets - trios - choruses. Reissues, brown labels (except 2539, 2540, 2545 to 2549 which were new recordings with yellow labels)

2551 to 2575: Opera, operetta, Previously unpublished recordings "*tardifs*" (c. 1920 onwards ?) Yellow, green and brown labels.

> Using matrices from 200,000 series; from catalogue number 2576 (Villabella-Baugé)

3001 to 3143: Art-songs, reissues of Vaguet, Noté and various others, recorded 1902-1911, then various reissues, plus some new material. (Vallin, Gall, Delna, Clément).

3144 to 3301: Art-songs, new recordings from approximately the middle of 1919, green labels except Lamy, Delaquerrière and Vaguet (Brown labels), Introduction of reissues from 3286 to 3290.

> Matrices in the 2000,000 series; from catalogue number 3301. (P Lamy). (Does anyone possess Cat. No. 3300 ?) Note that catalogue number 3309 (Lynel) is a pre-200,000 matrix.

*3734 to 3741: "*La vieille chanson française, ceux qu'on n'entendra plus*": "Old French chansons, sung by those we no longer hear". 1929 re-issues. Catalogued from the middle of the 200,000 series.

4001 to 4220: "concert" chansons, songs and monologues recorded between May 1921 and May or June 1925.

(Remarkably this series was catalogued in chronological order, research into Pathé at its easiest!). Brown labels, 29 cm.

> using matrices from 200,000 series; starts with number 4223 (Perchicot). Note that this cataloging in the 4000-s goes as far as 4350 (April 1927), this is then followed by a series from 4351 to 4500 (see below). Pathé continued their catalogue by taking up the 3500 series, so that 3501 follows immediately after 4350, both designated for Dranem.

ACTUELLE

At the end of 1926, or the beginning of 1927, PATHÉ "Actuelle", discs with lateral (or needle) cut, were gradually introduced, re-issues of vertical (sapphire) cut records; changing the catalogue numbers. Many existing sapphire cut (colloquially called "hill-and-dale") records were deleted. These were drawn from early titles in the catalogue number series 2000 and 4000. The stampers were prefixed N, (for Needle) and the catalogue numbers prefixed X. The singer Berval was one of the major artists to suffer from this major deletion.

4301 to 4311: Speech, reissues and new releases. Three colours of label.

4351 to 4500: "concert", chansons recorded from either the end of 1917, or the beginning of 1918 (it is difficult to be precise) to May 1921, catalogue numbers issued out of order, as are the names of artists (tentative unraveling is in hand by the team. Pathé at their most horrific!). What is known is that this series preceeded that of 4001-4223. Brown labels, replacing black, with a red cockerill in the very first numbers. (Dranem, Mayol).

4501 to 5246: chansons, at first reissues (made in January 1916) in alphabetical order. (Integrating the "issues of APGA"), shown in the catalogues as males first, ladies following, until number 4637, then they are followed by reissues in complete disorder. Nearly all of these recordings come from between 1909 and 1914. (Even so there are doubts about this. The only way would be to check the 1916-1917 and 1918 catalogues for what are genuine "new issues". A task for someone!) All these have a blue label (27 cm) replacing the black label with white cockerill.

Starting at 4966, we only find new issues catalogued in chronological order. Although they are new recordings, these records are issued in the 27 cm size, blue label just as the re-issues which preceeded them!

> matrices 200,000; from number 5247 (Doumel) recorded, about May 1925.

* **Note:** By the end of 1919 Pathé appear to be releasing paper labels only on new recordings. In the following months the "concert-chanson" repertoire seems to be divided into two branches, published in parallel, catalogue numbers, roughly speaking, in the 4300-s to 4400-s; then 4000-s on one branch, paralleled by the 5000-s. Why? The only explanation seems to be the continuation of a two tier selling price structure linked with the colour of the label. This is not without a touch of the bizarre. The music-hall artists Bérard and Bergeret are always on blue labels, apart from two brown examples each; Berval is always on brown labels which raises him to the same status as Chevalier, Dranem is on both colours, Mayol always brown (the accolade), but so is Nibor. With regard to the ladies, one can guess the colour of Mistinguett, only Simone Judic shares her glory ... we are finding the ways of Pathé unfathomable.

5401 to ... symphonies, instrumental soloists.
> matrices 300,000 series; about catalogue number 5465.
Matrices 300,001 and two recordings of 26 November 1928.

6001 to ... symphonies, Garde Républicaine, Orchestre Bosc, Orchestre Pathé, Orchestre Militaire (sic). Both 27 cm and 29 cm, corresponding coloured labels.

about 6235 The introduction of recordings made in USA, (matrices 108,000)

6542 First appearance of Mitchell's Jazz Kings recorded mid-December 1921.

6597 to 7000 Early 1923. Jazz becomes more important in the catalogue. Introduction of USA matrices series 105,000, 106,000 and 107,000.

7001 to ... Dance bands. Anonymous reissues. Matrices prefixed D, but are not DIAMOND. Pressed 1921-1926, 29cm. Brown labels.
7100 series was assigned in 1928 (from matrices 201,000 up) for operatic arias.

- 8000 series Miscellaneous orchestras. Reissues and new recordings. 27 cm then 29 cm (to about 8500)
 > matrices series 300,000; from about catalogue number 8605 early 1929. (?)
- 9000 series Soloists, small groups, this ended in a virtual monopoly of Gardoni-Puig recordings, 29cm.
 > matrices series 300,000; upto about 9787 (recorded about December 1928)

* **Note:** 300,000 series matrices. Just like the celebrated 200,000 series, they are strictly chronological. This was a late initiative, for the series was not introduced until 26 November 1928, three and a half years after the 200,000 series!

Earliest known dates on Pathé stamps

The sequence of catalogue numbers shown underscored is only tentative, the eventual objective being to publish a table of the earliest known, handwritten, stamper dates, as found in the shellac of Pathé discs.

Talking Machine Review. ©

Acknowledgements

This study is the result of teamwork by:

Oliver Ciccoli - Alain Délot - Michel Gérard - Guy La Batide - Jean-Pierre Montani † - Lionel Risler
 - Jacques Roy - Pascal Soula - Claude Thuillier - Bruno Vaillant.

without whose combined efforts, despite all kinds of problems, this work would not have been realised. Thank you in advance for any future additions, corrections and suggestions, which will be welcome from anyone.

Thanks are also due to Gilbert Humbert, for all his help and encouragement, which as always, has been received with pleasure. He kept a watchful eye on both the labourious work of editing the original French text and first revisions

Marc Monneraye
 Paris.
 October 1995

English language edition translated and produced by John W Booth. © 1995 With generous help from Harvey Harrap.



Notes

- AGPA** Association Phonique des Grands Artistes. Originally an independent association of artists formed to protect their recording interests. Later, taken over by Pathé.
- André Baugé** (Jan 1893-May 1966) Baritone, a typical brightly timbred voice, trained by his parents, debut in Grénoble (1912) as André Grillaud. Joined Opéra-Comique in 1917, debut as Frédéric in *Lakmé*. Appeared in several films in France, rarely went abroad. Also on HMV.
- Bérard** (1870-1946) Described as "*chanteur à voix*" (singer with a voice) who could be heard throughout a theatre to the back of the gallery. Career between approximately 1900 and 1925. Bérard was one of the pillars of the Eldorado Music Hall, he had much material of a melodramatic nature, for example one song was about a train accident, *Le Train fatal*.
- Bergeret** (1869-1940) Singer - whistler, gained some success in Le Casino de Paris with bird imitations.
- Berval** (Antonin Paster, 1891-1966), "*Chanteur fantaisiste*" and actor.
- Auguste Bosc** Conductor and composer, *Valse bluette* probably his most famous piece, conducted at the Bal Tabarin where he introduced the Can-Can. Made numerous recordings for Pathé-Frères. A British broadcaster recently claimed that 'Bosc' was a pseudonym for Ketelbey!!
- Charlus** (1860-1942) The first artist to record cylinders for Pathé-Frères, making up to 80 a day! Also (as seen in table above) found on Pathé discs.
- Edmond Clément** (1867-1928) Tenor, born in Paris, made his debut November 1889, at Opéra-Comique. One of the great tenors, he also recorded for Odéon De-Luxe in 1905, and Victor. Was still singing in 1927.
- Doumel** (Louis Doumel, 1889-1954) Like Berval, another "*Chanteur fantaisiste*", typical of the southern France repertoire.
- Dranem** (A. Ménard, 1869-1935) A superstar of the 'Belle Epoque'. A master of the "*absurde conscient et organisé*" according to French broadcaster Jean-Christophe Averty. His most famous song was *Ah! les petits pois*. He was an inspiration for Maurice Chevalier; his debut was at the Concert Parisien on the same night as Mayol (q.v.).
- Yvonne Gall** (1885-1972) Soprano one of the great *prima donne* of Paris, appeared at both The Opéra and Opéra-Comique. Creator of Daphne in 1922 world premiere of *Les Noces Corinthiennes*. Toured extensively in Europe and USA. Her Pathé *Roméo et Juliette* is considered one of the finest. Also on Actuelle and US Columbia.
- Fredo Gardoni** (1898-1976) Described as "*Un forçat*" (a 'convict') of the accordion. Recorded exclusively for Pathé, hundreds of discs. Entertained many *Tours de France* with his banjoist 'Manuel' Puig.
- Marie Delna** (Marie Ledan, 1875-1932) Contralto, discovered at 15, studied under Laborde in Paris, debut at 17 years as Dido (*Les Troyens*) at The Opéra. She made many Parisien opera premieres. Success at Covent Garden was followed by failure in New York at The Met. in 1910. A wonderful, dark voice with great expression. Her Pathés are quite rare.
- Simone Judic** (1895- ?) Grand-daughter of the great Anna Judic (1849 - 1911), who was the creator in 1868 of the *disease* style. Simone appeared in many revues : Folies Bergère (*La revue de Paris*, 1917), Vaudeville, Trianon-Lyrique, Casino de Paris (*Dans un fauteu*, 1921), and Apollo.
- Robert Jysor** (1893- ?) Tenor. World War One interrupted his medical studies. Never studied singing, nevertheless appeared on stage from 1920, at the Gaitié Lyrique in 1923, until 1938, then at the Opéra-Comique for seven years. Ended his career at the Chatelet (operetta *Le Chanteur du Mexico*) in the 'fifties. Recorded on Pathé and Gramophone.
- Marie Kousnezoff** Soprano, (1880-1966), after studying for the ballet in her native Russia she appeared in opera at the Marinsky Theatre, St. Petersburg, 1905. Appeared in Paris 1906 at The Opéra and the Opéra-Comique; Covent Garden (1909), before going to USA. Her adventures are well documented and are a good read. Founded the Opéra Russe in Paris 1927. Also G&T (1), and Odéon.
- Félix Mayol** (1872-1941) *Fantaisiste de charme* had enormous popularity as a personality by always wearing a lily of the valley flower in his button hole, as well as his fame as a singer. Biggest successes were *Viens poupoule* (1902), *Cousine* and *La Matichiche*. A vast number of recordings. Despite his professional popularity only one other singer attended his funeral in 1941.
- Mitchell's Jazz Kings** Louis Mitchell, (1885-1957) black drummer from Philadelphia, initially led a seven piece orchestra, included Cricket Smith (cornet), Joe Meyers (piano), Frank Withers (trombone), James Shaw (sax), Walter Kildare (banjo) and Dan Parrish (bass). According to Brian Rust the later recordings have the addition of Ralph "Shrimp" Smith (violin). Played London 1914, and Casino de Paris in 1917/18. Actuelles as by Casino Dance Orchestra.
- André Perchicot** (1889-1950) At first he was a successful bicycle racer ("*Champion de France*" in 1912), severely wounded during World War One, became a 'smart' singer with great success, singing from 1920 (Petit Casino) to 1947. Toured every music-hall in France and North Africa.
- Ninon Vallin-Pardo** (Ninon Vallin, Sept 9th 1886 - Nov. 22nd 1961) Soprano studied at Lyons Conservatoire, gave performances of Debussy's *Le Martyre de Saint Sébastien* and *La Damoiselle Élue* in 1911; gave recitals of his works in 1914 with Debussy at the piano. Married Spanish violinist Pardo, but they separated shortly afterwards. Her debut as Vallin-Pardo was at the Opéra-Comique, 1914, in Carmen, as Micaëla. The most famous French soprano of her time, major roles as Manon, Carmen and Mignon.
- Miguel Villabella** (1892-1954) Tenor, born in Spain, went to Paris to further a career in commerce. Discovered by Lucien Fugère, first public appearance in Spain during 1917. At the Opéra-Comique 1920, and soon became the leading tenor. In 1928 he was also at The Opéra, his stage career finished in 1940. Also on Odéon.

OKeh

OKeh 8000 series

We eagerly await the publication by Storyville Publications of listing of the famous OKeh 8000 'Race' series. Laurie Wright promises that it will be a hardbound volume to their usual high standards of production — a companion volume to the Paramount 12/13000 series book by Max Vreede — and due out at the end of this year. Whilst turning out some old files earlier this year we came across some correspondence we had had with Thomas Malcolm Rockwell, himself a well known collector, a decade ago concerning his father Tommy, one of the mainstays behind the 8000 series. An extract from these letters appears here:

"I remember my father, Tommy Rockwell, who enjoyed numerous things. He lived for music, family, kids and home, but, though he was not a musician, he ate, slept and breathed music. Unfortunately, my perception of him is a bit prejudiced as I was but 12 years old when he died.

However there is something that I remember about him which in all my dealings within the music business has always been true; he was known as the "gentleman's gentleman". He did not lie and, in a 'racket' (as he called it) filled with con-men, sharks and profiteers, that is most exceptional. If I may seem a bit droll, he was an honest crook! I only wish I had known him better.

I have a photograph of him. As for details of his work from 1925 to around 1940, his most active and developmental period, I am as much in the dark as you...perhaps you know more than I!

Here is a verbatim quote from his obit. which was published in the New York Times:

"salesman for Columbia Records in Hollywood in 1925. (sic) [1926. TMR], he was appointed General Manager of OKeh records a Columbia subsidiary, in New York. While general manager, he visited Tennessee and West Virginia, singing [? TMR] and recording the folk music of the region. He is credited with having introduced Country, Hillbilly and Western music to the recording industry. Mr Rockwell became, in 1928, the artist



'Tommy' Rockwell, Duarte, LA ca 1953.

and repertory (A&R) head for the Brunswick label, which was owned by Warner Brothers. When Herbert Yates, head of Republic Pictures, purchased both Brunswick and OKeh records and consolidated the two under the name of the American Record Company (A.R.C.) he appointed Mr Rockwell as general manager.

In 1930 he was associated with Irving Mills, music publisher. When Mr Mills retired, Mr Rockwell formed a new partnership with F.C.O'Keefe [known as "Corky" O'Keefe -TMR]. Among their new clients were Bing Crosby, and the newly formed Dorsey Brothers Band. [also the Boswell Sisters and the Mills Brothers -TMR]. In 1939 when Mr O'Keefe retired, the firm was changed to the General Amusement company and several years later to it's present [1958] name, General Artists Corporation. Died May 29, 1958."

The actual dates are: Born July 7th, 1901 - Died: May 29, 1958. Although I have solid general details of his career from 1942 until his death, I know little of his career up until then. I do know that he was raised by his grandparents, as his parents both perished in an early automobile accident, he joined the army as a conscientious objector in W.W.I

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from Paul Cleary,

I wonder if I might put in a note in TMR to attempt to contact collectors in other countries, with a view to exchanging records?

I have been collecting 78s from the period before 1930, for over six years now and have a good collection of British recordings. I would like to swap some of my unwanted records for similar records from other countries, in particular, but not exclusively, those from France, Spain [very low on the subscription list, -Ed.] and the USA. I am sure there must be some collectors in other countries who would like to do the same thing. for example, I have many single sided Zonophones of Ernest Pike which I would gladly swap for French Zonos of a similar period by the French equivalent of Pike (who ever he was!).

I have made several unsuccessful attempts to contact collectors in the USA and Spain (I read and write in French and Spanish).

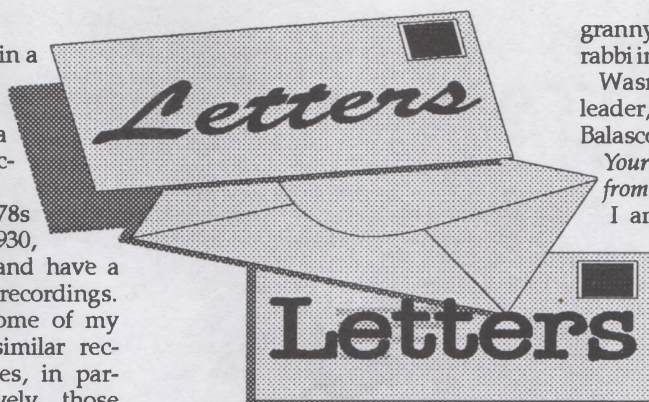
2 School Lane, Walton, Wetherby, West Yorkshire, LS23 7DW, England.

[The readership in Spain is very low, we circulate well in France with Anglo-phones, perhaps a subscription to *Phonoscopies* and letter in French to Gerard Roig, the editor, will do the trick, his address is Gerard Roig, 29 rue Colas Fédrón, 78700 Conflans Ste Honorine, France. Perhaps others will contact Paul direct. -JWB]

and became an ambulance driver. What happened from the end of W.W.I, and how he became involved in the then burgeoning music business, until about 1942, I do not know.

It seem as if he was Okeh's Director of Recording in 1927 as Sylvester Weaver, a talent scout for Okeh Records, hired by T.G.R., reported receiving a Western Union telegram on 27th April 1927 from him at his Frenzer Street, Louisville, Kentucky, address : 'Report with jug-band as soon as possible. Wire me Chase Hotel when you leave and if quartet and girl is coming. T.G.Rockwell' It is clear from this that Sylvester weaver was in charge of bringing talent to the Okeh studio in St Louis for the sessions of 29th/30th April 1927. The jug-band mentioned is the "Whistler Group" which had recorded for Gennett in 1924.

Thomas Malcolm Rockwell, Calif., USA



from Don Taylor, Tasmania.

Dear Nipper (!),

I have a question about the "Voice of the Stars" label. As most readers would know, these records offer brief samples from 90 British and American movies of the 1930s. Most of the titles are announced beforehand, but in a minority of cases (about 25) we are given only a broad hint, or less than that.

Hence my question : has anyone managed to list ALL 90 titles? I've made an attempt at it, but I have my doubts about several of the answers. What we need here is someone with a knowledge of films and a talent for cryptic crosswords!

Cheers!

from Clive Simmonds, London SW2.

Dear Mr Booth,

Thank you for the summer issue, lots to interest me as usual.

In Junkshoppers' Column on page 2807, Arthur Badrock could have added that the Italianate pseudonym 'Enrico Ficoresco' translates as 'Henry Dried fig'; but then readers of TMR are such an erudite lot that they wouldn't need that pointing out to them, would they?

I was fascinated by the Dolly Dimples piece, alas I cannot help with the Kerowsick Brothers, but I was amused that the lyrics rhyme Tabasco with Belasco. David Belasco was a distant relative - second cousin I believe - of my adoptive father's mother - i.e. my granny. She met him once when he came to London. Her branch of the family were very poor, Sephardic Jewish East Enders, and in awe of this man who was famed for his *Madam Butterfly*, *Golden of the Golden West* and various theatrical doings in the USA.

Granny Belasco, and my adoptive father, are long since dead. But Belasco legends abounded in the family when I was a small boy - most of them documented, with varying degrees of accuracy. David Belasco and his theatrical brother, Freddie, I think, were looked upon askance by

granny's brother, George Belasco, a rabbi in Ramsgate until the late 1920s.

Wasn't there also a dance band leader, in the 20s or 30s, called Leon Balasco, distantly related to David?

Yours,

from David A Banks, Novato, Calif.

I am pleased my little piece on *Dolly Dimples* seems to have made a hit. I've received many comments on it. Soon after publication I received a telephone call from Mr Paul Charosh in New York. He told me he owned a book of song lyrics which included *Dolly Dimple*. He said the brothers referred to were the Kiralfy Brothers as was my first guess. He sent me a copy of the text in 'Delaney's Song Book', which also has a song titled *The Unkissed Man* also from 1904, I wonder if anyone recorded it?

Sincerely

The Lyric: (amendments)

Dolly Dimples in the Chorus, she has served her time,

She joined it when Kiralfy Brothers, they were in their prime, &c...

Chorus:

She says, Lil Russell and myself, have woke this town a bit, Says that ... &c.

My Unkissed Man

Vainly all my life I've waited, waited for an unkissed man,

Once I thought I had him baited, but alas, from me he ran:

When I whisper'd pleased to know you, how he trembled, blushing red,

Stammered, stuttered, fumbled, fluttered, like the wind away he sped,

But 'twas written, ere life began, I must wed an unkissed man.

Refrain:

'Twas written on the sand that we should hand-in-hand, Travel thro' the honeyed lanes of love: &c...

from Ronald Taylor, New Barnet, Herts.
Dear John,

Your latest issue arrived today (TMR 90). Those Columbia pictorial labels were only issued in the USA, though we did have a few-photo labels of our own on Columbia. the earliest was Ruth Vincent, and I am told that A David Bispham photo-label exists, though I've never seen it. Among musical comedy records during the First World War, photos of Shirley Kellogg, and Cicely Debenham both appeared on Columbia labels. The practice was to use such labels for the first issue of the records, and later pressings usually had conventional labels. I suspect the same practice occurred in the USA.

Yours sincerely,

[A review of Ron's listing of 12" (E) Columbia records appears in this issue. -Ed.]

THE FIRST SOLO GUITAR RECORDING?

TIM GRACYK

In notes written for the 1983 Living Era LP *Nick Lucas: The Singing Troubadour* (AJA 5022), Michael R. Pitts claims that Nick Lucas "recorded for Pathé the first guitar solo record ever made, his compositions 'Pickin' the Guitar' and 'Teasin' the Frets.'" I do not mean to detract from the historical importance of these cuts, but I question Mr. Pitts' contention that Nick Lucas was the first to make a solo guitar recording. The Lucas titles may be the first jazz-oriented solo guitar performances on disc. But that is a different claim.

I own a Victor Grand Prize disc that has a better claim to being the earliest to feature solo guitar work. Octaviano Yañes recorded "Mexican Dance (Habaneras)" for Victor (5662) around 1908. Yañes is credited as composer of the tune, which is played in a folkloric, syncopated style typical of the Latin/Caribbean music of that era. Collectors I contacted suggest earlier guitar recordings were made, but I will first discuss the Yañes disc since I know it well.

Yañes plays an instrument with at least seven strings. From low to high note, it is tuned B E A D G B E. Yañes keeps returning to a thunderous, unfretted low B note, while his low E notes are also played on an open string. He may have used a 7-string instrument of Mexican or Russian origin (the standard Russian-made import guitar in those days was the 7-string), or a converted 11-string guitar, many of which had been produced in Andalucia since the 1890s. The bright tone suggests he is playing with his nails very close to the bridge.

Yañes was considered Mexico's champion guitarist at that time. He was also a fine composer. I recently listened to the Arriaga Trio's "Dos Danzones Yañes" on Edison 20090, recorded in Mexico City around May 1907. Two mandolins and one guitar play a song attributed to Yañes. The guitarist is identified as "Señor Obscura," which sounds so much like a pseudonym that at first I wondered if it could be Yañes himself, but a guitarist with the stature of Yañes probably would have insisted that his real name be used on recordings.

I cannot be certain where Yañes made my Victor recording. Even though many Latin-American artists travelled to New York to record, and Victor number 5662 seems part of a domestic series, we should not assume it was recorded in the U.S. L.E. Andersen, who is doing a comprehensive study of Edison recording activity in Mexico, suspects Yañes recorded it for Victor in Mexico City. Dick Spottswood, author of *Ethnic Music on Records*, agrees.

Yañes appears nowhere in Victor's "overseas" books, but Mr. Andersen points to gaps in these books which may account for Yañes' absence. Not all Victors of Mexican masters indicate their origin: some bear Mexican-series numbering and some are domestically-numbered. Victor's inconsistency makes the researcher's job difficult.

Although not common then for American popular singers, guitar accompaniment was widespread and beautifully recorded on Mexican and Cuban Edison cylinders. Yañes made various recordings but "Mexican Dances" is the earliest I have *heard* that features solo guitar work.

L.E. Andersen informed me the artist recorded for

Edison's 1907 and 1909 Mexico City sessions though not Edison's 1904 sessions (Victor became active in Mexico City in 1905). The name is sometimes spelt with an "s" at the end and sometimes with a "z." The former is considered correct.

Dick Spottswood listed for me over a dozen Yañes recordings made for Edison in Mexico City around March to May 1907. Yañes appears to have recorded solo pieces then.

Dick Spottswood also identified two solo guitar performances recorded in Havana, Cuba for Edison by Sebastián Hidalgo. These cylinders are #18941, "Miserere del Trovador," and #19062, "Selva Negra--Polka," composed by J. Castro. The address for the Havana recordings was 146 Industria. We cannot be as precise about dates, but these titles would have been recorded in late 1905 to March 1906, so these are arguably the first guitar solos. Does anyone own copies? We cannot rule out the possibility of earlier solo guitar recordings made in Europe.

Whoever made the first solo guitar recording—whether Hidalgo, Yañes or another, whether on cylinder or disc—deserves recognition, partly because guitar now enjoys a popularity rivalling that of piano in past generations. The history of guitar performance on disc and cylinder is worth tracing. My interest stems from hours spent as a teen listening to modern guitar wizards like Leo Kottke and John Fahey. I am now curious about guitarists in the pioneer era of recording. Clearly we can document solo guitar performances earlier than those of Nick Lucas, Eddie Lang, and Blind Blake. The earliest guitar recordings should be reissued on CD.

Not even the historic 1922 Pathé recording of Nick Lucas doing "Pickin' The Guitar"/"Teasin' The Frets" is available on CD. The later versions done by Lucas for Brunswick in 1932 with piano accompaniment are on the Shanachie CD *Pioneers of the Jazz Guitar* (Yazoo 1057) although the CD notes imply the early acoustic cuts are on the CD. The notes claim Lucas "has the distinction of recording the first American guitar solos"—the qualifying "American" makes this credible. Lucas is dazzling on these cuts but the uncredited pianist does not add much, so I'm curious why Brunswick added piano (and puzzled that the *Complete Entertainment Discography* cites the 1932 disc as "guitar solos").

Guitar accompanied by other instruments can be found on very early recordings, such as one I recently heard of a guitar and mandolin duet of June 1905 on an Edison 2-minute cylinder. The two musicians are Samuel Siegel and M. Lloyd Wolfe. Arthur Collins does the announcement! *Edison Phonograph Monthly* stated upon this cylinder's release, "This is the first record ever made by this combination of instruments" (promotional literature is not always accurate). L.E. Andersen sent me a cassette of early recordings with guitar—in duet form and as accompanying instrument for Mexican singers. Related recordings include a 1902 zither performance by D. Wormser (he began with Edison in 1899) and a 1902 dulcimer performance by William Moriarity.

The bio-discography *The Banjo on Record*, edited by Uli Heier and Rainer E. Lotz, confirms what collectors of early discs already know: banjo was incredibly popular in American recording studios in early days. Guitar was never as popular on domestic recordings. In contrast to the percussive plunk of a banjo, the gentle sound of gut strings is not one the acoustic recording process captured well, at least not in the U.S. (Edison had more success in Mexico recording the instrument). That is why this particular Victor Grand Prize 78 by Octaviano Yañes intrigued me from the day I acquired it. The sound is decent because my copy is in excellent condition, but this is not a disc for showing off sound quality on early 78s.

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Reviews

Directory of American Disc Record Brands and Manufacturers, 1891-1943. by Alan Sutton. If you bought the American Label Record Book, by Brian Rust, then you must obtain this volume. It fills in many gaps in the collective knowledge of American Record labels and their parent companies. Unlike Brian's well known book this has no illustrations at all, which is a pity.

The production is to the usually high archive standard associated with Greenwood Press. Sutton has laid his content clearly and concisely, with the labels and their histories in the first part, whilst part two has the manufacturers, not necessarily the same thing as a label name, and their histories in the second part.

Dates are given where known, of both commencement and demise of labels, and or manufacturers. He, usually, cites the source of his information for each point (and there is a comprehensive bibliography at the back), although much is drawn from Brian Rust's seminal work and from American researchers George Blacker and Carl Kendziora's work published in the 1960's.

I am not sure just how much our knowledge has moved on from Kendziora's time, but for sure there have been many new discoveries. However *Rialto* in its third incarnation is still waiting to be unravelled. Allan Sutton does not go out of his way to mention any discrepancies in Kendziora's works; however he does mention differences with Rust's work. I felt that some entries for minor labels were merely a rewrite of Rust, but given the scope of the work and the nature of the primary sources, there are only so many ways that you can write the history of an obscure record label. There are many labels in this present work that are not to be found in Rust.

He does give us an insight into the confusion that can arise when researching the use of a Trade Mark in the USA, when many times he records that such-and-such a name first appeared in (say) October, and the coetaneous Trade Mark application stated that the name had been in use for some weeks, or even months, earlier.

Occasionally he seems to use this argument against Rust, which seems a little disingenuous. This does not however render this work worthless, far from it.

The **Black Swan** label is dealt with at length and claims to 'scotch' some of the old misinformation current about this label, for instance he states that Pace was not the first Black producer, that WC Handy was **not** involved in the formation of this company, and that it was not an all Black artistes repertoire —albeit that was the company's first pledge.

Paroket, here I am left a little confused in that whilst this book states that this was an eight inch diameter disc, Brian Rust states that they were seven inch [sic]. But wasn't the name **Par-O-Ket**?, having only written sources to rely on here, I have referred to the second edition of "*From Tin Foil to Stereo*". **Peerless** Sutton has three different labels under this name, Rust has only one (the third in Sutton's list). But don't think that these discrepancies were all one way, **Playtime** Records, listed in Rust, are omitted by Sutton—presumably on the basis that they were children's records, but we know that much of collecting interest may be found on so-called children's records.

A difference is shown in the entry for **Rex** (US) Brian has the company responsible for the eventual buy out in 1917 of this label as "Imperial Talking Machine Co." whereas Allan has "Empire Talking Machine Co." however he enters "Imperial" elsewhere in other references to this label and its manufacturers. Imperial wins out with careful reading.

Having a copy of *Bix, Jelly Roll and All that Jazz* (the history of **Gennett** Records, by Rick Kennedy) to hand—not cited in the bibliography—I checked through he details given by Allan Sutton for **Gennett** and it all checks out as accurate.

I did find that Allan Sutton's comment about **Decca** (US) ... "ignored classical repertoire prior to Knapp's death in 1949" slightly hard to believe. I have several Decca release sheets and catalogues to contradict this statement. They may not have been released as much as their competitors, nor as much as may have been available

to them from European masters, but ignored classical records? No, I think not.

A good work, which could be improved by the inclusion of label illustrations and more catalogue-matrix numbers, it runs to 282pp (plus xxi), printed on archive standard paper with cloth hard binding. The cost of £58.50 might just deter you though. Greenwood Press, ISBN: 0-313-29200-0, available through TMR. **JWB**

Columbia 12-inch records, in the UK 1906 - 1930.

A discography by Ronald Taylor.

This volume claims to contain every known 12-inch Columbia record available in the United Kingdom from 1906 - 1930. The arrangement is by catalogue number and covers all the series issued, including those "reassigned" new catalogue numbers, and new couplings in some cases, and some projected issues which never materialized, during the period covered. In the course of the Columbia label (pre-EMI) there were many series issued, all making the discographer's task difficult; there was another massive reorganization in 1931, and hence the cut-off date for this listing.

Ron Taylor has seen many of the records listed, he has drawn on previously published works such as the Oakwood Press series (and corrected errors and omissions), he has been in contact with many other discographers, who have given their knowledge and time freely, he has even researched the label's earliest catalogues in Toronto.

The production of the volume is excellent, which, although reproduced from a computer dot-matrix print out, is legible, throughout its 262+ foolscap pages. The binding, (which is not always appreciated by publishers of discographical works) I am assured was tested to military standards, is glossy paper back with a reproduction of the famous recording by H.M. George V opening the Tyne Bridge in 1928; but most important — it lays flat when in use on the desk.

There are some minor errors which have crept in, the inevitable additions will always arise the day after publication, but these do not



detract from the overall completeness of the work.

Ron has promised to prepare an update which TMR will publish shortly.

There are many illustrations throughout the text, utilizing convenient page breaks to accommodate them, however an annoying omission is that the figure numbers, listed in a table at the front of the volume, do not appear under each individual illustration.

To compare this work with the Oakwood Press volume is unfair (to the Oakwood Press volume!), included in it will be found the takes and retakes of each recording. There is too the best explanation I have seen to date of the complicated series of matrix numbers used by Columbia. All the recordings with Columbia numbers but that were not issued in the UK. The 7 'F' series TEN inch recordings appear as an appendix.

An excellent inclusion is the clear explanatory notes given when a catalogue number was used more than once, or not used at all, or if the label design changed. The compiler has listed such data in a way that does not add to the confusion caused by Columbia's initial actions.

If your first reaction to the price is one of horror, then let me point out that the price is quite a lot less than you would have to pay if this book had been printed today, rather than last year, as paper prices have been increased dramatically in the meantime. At £38.00 (plus post and packing - see below), it is available from the publisher: *Symposium Records* or from the compiler: *Ronald Taylor, (Collectors' Room), 104 Crescent Road, New Barnet, Hertfordshire, EN4 9RJ.* (Postage costs are: UK £3.00, Overseas Airmail: Europe—£3.50, USA—£7.00, Australia etc—£8.00. Surface mail £3.00. JWB

"Tram" (The Frankie Trumbauer Story) by Phillip R Evans and Larry F Kiner.

Phil Evans spent a number of years originally making a start on this biography in conjunction with "Tram's" family, but due to a number of circumstances the pro-

ject was dropped. Some years went by and "Tram's" family decided that perhaps the book should be written after all, so they got in contact with Phil again and the end result is this wonderful book.

Divided into six sections: Biography; Discography; Chronology; Tune Index; and General Index; and Photos. The biography is fascinating and details his life from his birth in Carbondale, Illinois in May 1901 to his death in June 1956. In 274 pages of his life and career, Phil Evans has given us such an insight into "Tram's" life that you feel as if you have known him all your life. This is helped by the fact that interspersed with Phil's research are extracts from "Tram's" own notes with which he had intended to write his own life story.

Frank Trumbauer was born into a family with some interesting antecedents, as he is directly related to the great English writer Charles Dickens through Dicken's sister and to the family who are often given credit for opening up the American west: the Winchesters of the firearms company. He learned to play several instruments before he took up the saxophone and eventually got to make his first recordings with Gene Rodemich's Orchestra. By 1923 he had left Rodemich and had joined the Benson Orchestra of Chicago and in 1924 he had moved on to join Ray Miller's Orchestra which was making records for Brunswick, and it was in this year that he met the man who was to become his very good friend and associate — Bix Beiderbecke.

This was to be the start of a collaboration that was to make musical history with a series of recordings for OKeh, Columbia and Victor with the orchestras of Jean Goldkette, Paul Whiteman and those under Trumbauer's own name.

While Bix Beiderbecke's name is reasonably well known to even a non-Jazz loving audience — for instance in Britain we have had three television crime drama series using the name and some of the music, — Trumbauer's name is generally ignored, (unless you are a jazz lover looking for the OKeh sides). This is a great shame because "Tram's" influence extended far beyond the New York 'School' of playing, in fact Lester Young

claimed that "Tram's" recording of *Singing the Blues* was a large influence in on his career.

By 1940 "Tram" had given up his music occupation for that of aviation in which he was to make a career out of, something that he had pursued as a hobby during his musical times. Again he managed to make a great success on his chosen path and followed this until his retirement.

"Tram" died in June 1956 and with him passed an era and all this is documented in the 274 pages of "Tram's" life story — from birth to death and everything in between. Also included with this is a 276 pages discography in which every recording that "Tram" appears on is listed and that includes home recordings, radio transcriptions and films. There is a 122 pages chronology, a 130 pages song index, which covers the discography and text, 16 pages of photographs and a general index. Evans has been in touch with virtually everyone alive who knew "Tram" and has researched as many written sources as would seem possible. Consequently I doubt if there's anything missing.

This has to be one of the most readable and enjoyable 'bio-discographies' published since the same author's book on Bix and I urge anyone with an interest in jazz history to seek out this book and buy it — you'll never regret it.

I have one complaint and that is in the layout of the discography, which is arranged alphabetically by artist, rather than chronologically; but I believe that this decision was taken not by the author, but by the publisher. This does make it difficult to use since there are no 'running heads' to tell you where you are. **Richard Johnson.**

"Tram" (The Frank Trumbauer Story) by Phillip R Evans and Larry F Kiner, with William Trumbauer. 821 pages. Published by Scarecrow Press, (The University Press of Maryland), 4720 Boston Way, Lanham, Maryland, 20706, USA. in association with the Rutgers Institute for Jazz Studies. \$79.50.

(Richard Johnson, of Aylesbury, has contributed to various jazz and dance band discographies. Compiled and self published "Elsie Carlisle. A discography" and is currently preparing the new edition of "American Dance Bands. Discography, 1904-1942." due for publication in 1996.)

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V.J.M. International Directory of Jazz & Blues Collectors, 1995/6.

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Truly international, each entry is gathered under country in alphabetical order, submitted by the collectors, to an almost alarming degree of frankness, D.O.B. occupation etc., with the intention that it is useful when visiting foreign countries and wishing to make contact with fellow collectors, one will have an idea about the other person beforehand.

'Sod's Law' applied when I first used this directory for an address in 'The Netherlands', and found that there is no listing between 'Japan' and 'Norway'. It will be found between 'Greece' and 'Hong Kong', but headed 'Netherlands', I assume that somewhere in production this was originally headed 'Holland', which would have been unfair to an entrant living in Zealand, another part of The Netherlands. England, Wales and Scotland (90 entries) are listed under 'United Kingdom'. USA rates 108 entries. It certainly appears to be the basis of a good mailing list.

At £6.66 (post paid UK), add 60p for postage elsewhere in EU, from V.J.M. see advert elsewhere in this issue for address. In the USA from Russ Stor, PO Box 8184, Radnor, PA 19087, Tel: (610) 688 4822, \$8.00 (US mail add \$1.35). JWB.

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TMR Booklist:

Stocks are at present changing,
several publications are no longer in
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Visitors to the fairs and bazaars we
attend, see Diary page for details,
may be able to find bargains from
short and end runs we have.

A full list will be published in the
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